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much and received little. The life of Blakelock is one of the tragedies which strew the highway of art, and of all one of the saddest. He was undoubtedly a genius, his works today bring large sums, his place in the ranks of American artists is prominent and assured; richly his paintings merit remembrance. Mr. Daingerfield writes from the intimate viewpoint of both a friend and fellow artist, and what he has to say is not only authoritative, but engagingly said. Through the pages of his essay one becomes acquainted with Blakelock, the man and the artist. Supplemented with numerous beautiful reproductions of paintings by Blakelock this book may truly be regarded as a valuable contribution to our contemporary literature on art.

**NEW GUIDES TO OLD MASTERS,** BY JOHN C. VAN DYKE, Author of "Art for Art's Sake," "The Meaning of Pictures," "History of Painting," etc. London, Paris, Amsterdam, The Hague, Haarlem, Brussels, Antwerp, Munich, Frankfort, Cassel, Berlin, Dresden, Vienna, Budapest, St. Petersburg, Venice, Milan, Florence, Rome, Madrid. Charles Scribner's Sons, Publishers. Single volumes \$1.00.

A series of little guide books composed of critical notes upon individual pictures, written before the pictures by the author and revised and rewritten during successive visits, covering a period of no less than thirty years. All the European galleries are dealt with, though not all the paintings included therein. Only the best pictures among the old masters are chosen for comment. Pictures of more than average importance have been marked with a single star, those of higher rank with two stars and those regarded as masterpieces, with three; in addition to which the length of each note and its general tenor suggests the relative importance of the picture treated. The notes are very critical and the opinions expressed very frank and unequivocal, yet they are very concise and suggestive.

The author states in the preface to the series that if a student would go to the bottom of things he must read more and do more investigating on his own ac-

count, and to the latter end a bibliography is given comprising the best available books on both history and criticism. It is further suggested that catalogues of the galleries should be used in conjunction with these guide books, as they contain much information not repeated. As Mr. Van Dyke himself has said, a proper test of a guide book is its use: but there seems little reason to suppose that these guide books will not stand this test, and prove of extraordinary interest and value to those who desire to make an intimate study of paintings in European galleries.

**WHAT SCULPTURE TO SEE IN EUROPE,** BY LORINDA MUNSON BRYANT, author of "What Pictures to See in Europe in One Summer." John Lane Company, New York, Publishers. Price \$1.35 net.

The object of this little book is to interest the traveler in the great masterpieces of sculpture in Europe, and the method the author employs is to tell about them engagingly, supplying in some instances historical setting, in others mythological story, occasionally both. Rarely is any attempt made to be critical. These masterpieces are treated appreciatively, but as objects of great interest rather than as objects of great art. No attempt is made to explain their esthetic appeal or their artistic significance, which is, after all, rather refreshing, for such is not the function of a guide book. Instead, interesting facts are concisely set down, and it is these the traveler most desires. Certainly those who read this little volume will be led to look and to see more intelligently.

**THE STUDIO YEAR BOOK OF DECORATIVE ART, 1914.** A review of the latest developments in the artistic construction, decoration and furnishing of the house. John Lane Company, New York and London. Price \$3.00 net.

The Studio Year Books have become so well known that they need no introduction nor explanation. This 1914 volume is uniform both in character and excellence with those which have preceded it.